

The R. A. M. Club Magazine.

No. 1 (Double Number).

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Introductory.

It is a time-honoured custom that every new Journal or Magazine should, on making its bow to its readers, apologise for its appearance by the statement that it has been produced in order to meet a "long felt want." Every ardent editor is perfectly persuaded—1st, that he knows what the public needs, and 2nd, that the public cannot possibly exist without buying what he supplies. True, the public has a cold-blooded, practical way of disposing of both these comfortable convictions by withholding the humble necessary coin which averts bankruptcy, so that the new venture thrust upon an unkind or a careless world perishes for want of nutrition, "unwept, unhonoured, and unsung." But notwithstanding this journalistic mortality the phrase itself is immortal and crops up perennially with the aspect of perpetual youth.

Knowing the intensely conservative character of the average Briton, the Committee of the R.A.M. Club feel a not unnatural trepidation in confessing that the stock phrase would be on this occasion somewhat of an untruth. They cannot plead that "the R.A.M. Club Magazine" is produced in order to satisfy the longings of an expectant world, or to gratify the unspoken but very real desire of the proprietors to thereby add to their stock of the coin of the realm, two facts which should alone stamp this Magazine as unique.

At the same time it is being projected with a very definite purpose. By Rule II. of the Club it will be seen that "the primary object of the Club is the maintenance of a friendly intercourse between gentlemen who are past students of the Royal Academy of Music," and this little Magazine is intended to form an additional bond of union between those who are endeavouring to carry out such a laudable object.

Before stating on what lines it is proposed to work it may be well to point out that the R.A.M. Club Magazine cannot be a musical magazine in the ordinary sense of the word, to establish which would be beyond the modest financial resources of the Club. The burning questions of whether "strict" counterpoint ought not to be "free"; of the true functions of the false vocal chords; of diaphragmatic *versus* clavicular breathing; of the ethical aspects of modern music, with a special reference to the descent of the Russian upon Queen's Hall;—these and many others of like inexhaustible nature may be consigned to the pages of older and more copious contemporaries, whom we do not wish to deprive of cheap "copy." Nevertheless it is impossible, considering the profession to which the members of the Club belong, that the Magazine should be absolutely a non-musical one. There is no reason why musical topics should be tabooed, even though our "plan of campaign" does not embrace the reporting of concerts, the reviewing of one another's compositions, or the picking of holes in other people's methods.

What we chiefly want is a Magazine which shall not only give information about the Club doings but shall also record interesting items about that *alma mater* with which we are all of us connected in some way or another, and in whose history and welfare we are all interested. This is the kind of Magazine we shall endeavour to produce, with we confidently trust the active support and sympathy of all the members of the Club. Everything that appears in its pages will either be written by or refer to members, and the Committee are gratified at being permitted to announce that they have already received promises of contributions from the following gentlemen,—Mr. W. Adlington, Mr. Carlo Albanesi, Mr. Frederic H. Cowen, Mr. Arthur Dace, Mr. F. G. Edwards, Mr. Edward German, Mr. Alfred Gilbert, Mr. Welton Hickin, Mr. Walter Macfarren, Mr. Stewart

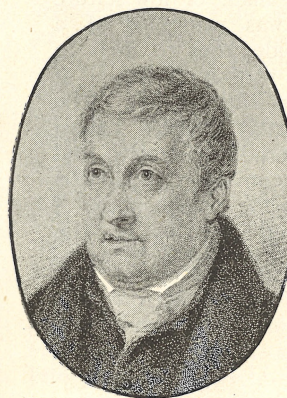
Macpherson, Dr. W. G. McNaught, Mr. William Nicholl, Mr. Arthur O'Leary, Professor Prout, Mr. Adolphe Schloesser, Mr. William Shakespeare, Mr. Charlton T. Speer, Dr. Steggall, Mr. John Thomas, and Dr. E. H. Turpin. This list we hope to augment in course of time.

"The R.A.M. Club Magazine" is started as an experiment. That it should succeed in uniting in still closer bonds the Academy and the Club is the surest way of making its issue permanent.

The Past Principals of the Royal Academy of Music.

BY WALTER MACFARREN.

Although diffident of my powers to do justice to so interesting a theme, the task of sketching the lives of the past Principals is so congenial to me, that I have cheerfully accepted the invitation of the Committee of the R.A.M. Club to chronicle the doings of these eminent musicians, placing my reliance on the proverbial good nature of my brother musicians to overlook my shortcomings and to accept the will for the deed. In some respects, perhaps, I am better equipped for this duty than most members of the Club, since it has been my privilege to have personally known and to have been on terms of affectionate intimacy with four out of the five past Principals, and although I had no personal acquaintance with the other, I have heard so much about him that I am perhaps almost as well prepared to write concerning him as of his successors.



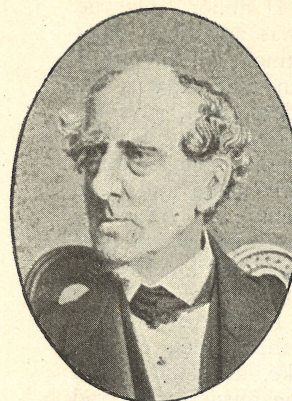
WILLIAM CROTCH.

William Crotch was born at Norwich, on the 5th of July, 1775, and he joined the majority on the 29th of December, 1847. He was the son of a carpenter who had a taste for music and mechanics, and these combined faculties enabled him to construct an organ, upon the keyboard of which instrument his little son of 3 years old soon found his greatest delight, and astonished every one by the aptitude with which he quickly acquired the art of playing upon it, insomuch that at the

age of 5 he was brought to London and there before competent judges exhibited his proficiency on the so-called "king of instruments." In 1786 he went to Cambridge, where for two years he was assistant to Dr. Randall; he then repaired to Oxford, and in 1788, with the assistance of a liberal patron, he studied for the Church, but his patron dying he turned his attention again to music. In 1790, at the age of 15, he was appointed the organist of Christ Church; in 1794 he took the degree of Mus. Bac.; and in 1797 (when 22 years of age) he was elected to the Chair of Music in the University of Oxford, in succession to Dr. Philip Hayes, an appointment which he retained for exactly half a century. In 1799 he took the degree of Mus. Doc., and thenceforward became known as Dr. Crotch, and in his capacity of Professor delivered lectures annually in the music school.

In this brief notice I cannot afford space to enumerate all Dr. Crotch's numerous compositions, but I must not omit to mention the oratorio of "Palestine," produced in 1812, the work upon which as a musical creator his reputation chiefly rests; the melodious chorus from this work "Lo! star-led chiefs" is, I am sure, familiar to many of my readers. About the same date he brought out his Treatise on Musical Composition, a work much admired in its day. In 1820 Dr. Crotch delivered a course of lectures at the Royal Institution, and on the opening of the Royal Academy of Music in 1823 he became its first Principal, and also Professor of Harmony and Composition, positions which he retained until his resignation in the year 1832. In 1834 he composed his oratorio "The Captivity of Judah," for the Installation of the Duke of Wellington as Chancellor of the University of Oxford, and in the same year he made his last public appearance as organist at the Handel Festival held in Westminster Abbey.

I never saw Dr. Crotch myself, but he has been described to me as a frank and good humoured looking man, of low stature but somewhat broad in the beam; he was possessed of a remarkably sensitive ear, and he was ambidextrous to such an extraordinary degree that he could write with both hands at once, treble with his right hand and bass with his left. The best remembered of his pupils are probably Charles Lucas, T. M. Mudie, and until 1832 William Sterndale Bennett, and upon these and others with whom I have conversed, he left by his kindness and good humour very pleasing recollections. I should add that a portrait of Dr. Crotch when a boy, by Sir Wm. Beechey, R.A., constitutes one of the most interesting pictorial embellishments of the Academy Committee Room.



CIPRIANI POTTER.

The second Principal of the Royal Academy of Music, Philip Cipriani Hambley Potter (Cippy Potter as he was called by his familiars) was born in London on the 3rd of October, 1792, and he passed away on the 26th of September, 1871, the same day on which I lost my own mother. Potter and my mother were born in the same year, and he remarked to her that when she went he would begin to quake; it is therefore not a little curious they should have passed away on the same day. Potter's father was himself a professor of music, and his son's first teacher; subsequently Cipriani enjoyed the advantage of instruction from Attwood (Mozart's pupil and organist of St. Paul's Cathedral), Dr. Callcott, Dr. Crotch (his predecessor as principal) and Joseph Woelfl, who resided in London for several years and died there in 1812. Potter has left on record his very high estimation of Woelfl's attainments as pianist and contrapuntist, and ascribed to him in great measure his own success, and it is worth recording that in the course of the five years during which he was Woelfl's pupil Potter learned the whole of Bach's 48 preludes and fugues from memory.

Potter was, like his predecessor Crotch, one of the original members of the Philharmonic Society, and in 1816 produced at one of its concerts an overture and a sextet of his own composition (the original MS. of which is in my possession), taking the pianoforte part in the latter himself. Subsequently he was frequently one of the Society's directors, often acted as conductor at its concerts (indicating the time, he it noted, with his hand), produced many compositions and very often performed at the concerts of this world renowned Society, and to him must be ascribed the honour of having been the first to introduce three of Beethoven's concertos (those in C major, C minor, and G major) to an English public.

In 1817 Potter went to Vienna, where he remained the greater part of two years studying counterpoint with Föerster and submitting his compositions to Beethoven (respecting whom he would frequently recount many interesting and amusing reminiscences) so that we, the pupils of Potter, may proudly boast ourselves the grandchildren of the immortal tone poet. After his lengthened sojourn in Vienna the subject of this sketch proceeded to Italy, returning ultimately to London in 1821, and playing in that year

at the Philharmonic Mozart's Concerto in D minor. On the opening of the Academy in 1823, Potter was appointed chief professor of the pianoforte in the male department (J. B. Cramer occupying that position for females) and in that capacity he in the old concert room of No. 4, Tenterden Street, gave the first lesson ever given in the institution, his pupil being Kellow J. Pye, who happily still survives, an academic nonogenarian. Thenceforward, for 36 years Cipriani Potter's name and fame are indissolubly associated with the Academy; in 1827 he became the conductor of its orchestra and choir, which post he relinquished in 1832, when on the resignation of Dr. Crotch, he accepted the office of principal of the institution, which he held with honour to himself and advantage to the Academy for 27 years, in the course of which he had won the respect, esteem, and affection of students and professors alike, as much by his tact and courteous demeanour as by his fine musicianship and admirable teaching. At the same time Potter handed over the conductorship to Charles Lucas, and himself assumed the chief professorship of harmony and composition vacated by Crotch's retirement. This is also the place to mention that he fulfilled the function of conductor to the old madrigal society for many years.

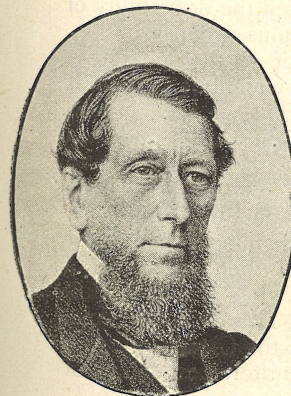
As a composer Cipriani Potter has scarcely been estimated at his due worth, two of his nine symphonies with which I am intimately acquainted, being capital works; the symphonies in question are those in G minor, a commission from the Philharmonic Society in 1833, and that in D major, played at a concert of that Society for the third or fourth time in 1870, the year before his death; his overtures "Antony and Cleopatra" and "Cymbeline" (the last performance of the latter of which occurred as a mark of respect to his memory at the first concert of the Philharmonic season 1872) are also excellent and highly interesting works. His other productions consist of a cantata "Conrad and Medora," several concertos, three pianoforte trios and other concerted works, 24 pianoforte studies and several detached pieces for the same instrument. As a pianist, without great power, Potter had an exceptionally fine technique, a pearly touch, and varied style, and in connexion with his pianoforte playing I recall with some pride the fact that his last public performance was at a concert of my own in 1857, on which occasion he played with me Mozart's grand sonata for four hands in F.

As a man Potter was genial, even-tempered, and ready-witted; on one occasion, when conductor at the Academy, the Earl of Westmoreland (then Lord Burghersh) appeared on the scene, and exclaimed, "Potter, Potter, why do those boys play so loud?" to which Potter's instant retort was, "Because they *are* boys, my lord." His pupils were legion, from amongst whom I would specially

recall the names of W. H. Holmes, William Sterndale Bennett, G. A. Macfarren, F. B. Jewson, Brinley Richards, John Thomas, Robert Barnett, C. E. Stephens, Ciro Pinsuti, Agnes Zimmermann, and I am proud to add, myself. The instruction I derived from Potter was not, however, limited to the Academy, for I enjoyed the privilege of many evenings' duet-playing with him, every one of which was a valuable and delightful experience, the last of which occurred at my own house but a few weeks before his death, when he seemed to be in full possession of all his faculties, and read at sight with his old unerring accuracy and ready grasp. One rare characteristic of the man remains to be told of Cipriani Potter, which shewed the wonderful freshness of his mind in a remarkable degree: in his old age he became again a student, became really the high priest of Robert Schumann in this country, and by his powerful advocacy greatly augmented the appreciation here of that composer's works. Finally, he took up Brahms, and none who were privileged to be present will have forgotten his performance with Lady Thompson, at that lady's house in Wimpole Street, of the duet accompaniment of Brahms' *Liebesslieder*, which were then heard for the first time in this country.

Personally, the second Academy Principal was a little spare man, with unusually bright eyes, shaded by thick eyebrows; he was quick of movement and speech, a man of extensive reading, and an accomplished linguist, with four languages equally at his command.

It only remains to add that on his retirement from the Academy his friends and admirers subscribed a goodly sum with which the Potter Exhibition was founded, and which will associate his name in connexion with the institution he served so well and for so long, in perpetuity.



CHARLES LUCAS.

The third Principal of the Royal Academy of Music, Charles Lucas, was born at Salisbury on the 28th of July, 1808, and died at Wandsworth on the 30th of March, 1869. His father was also a native of the Wilts city, and carried on there the business of a music seller. At the early age of 7, Charles became a chorister in the cathedral, and continued in that capacity under A. T. Corfe until 1823, and to this long apprenticeship of eight years was, together with his natural

gifts, due in great measure the perfection of his ear and the retentiveness of his musical memory. On the opening of the Academy Lucas became one of its first students, and thenceforward to the end of his days he was intimately associated in the various capacities of student, professor, conductor, and principal, with his Alma Mater. His teachers in the Academy were the celebrated violoncellist, Robert Lindley, Lord, and Dr. Crotch; and he also must have had a teacher for the pianoforte, on which he was no indifferent performer; and he must likewise have studied the Italian language, with which he had more than a passing acquaintance. His studentship was altogether most successful, and in addition to Academy prizes and medals, he gained the prize offered by Leopold, King of the Belgians, for the best Finale to an Italian opera. He early became a sub-professor, and on the termination of his studentship, a full professor of both violoncello and harmony and composition.

In 1830, on the accession of William the Fourth to the throne, he became a member of Queen Adelaide's private band, a position he retained until the death of the Sovereign, when the band was dispersed. In 1832, on Potter's accession to the principalship, Lucas succeeded to the post of conductor of the choir and orchestra at the Academy, which the former then relinquished, and this important office Lucas retained with conspicuous ability for the long period of 34 years.

In 1839 he became organist of Hanover Chapel, Regent Street, a building which has recently been demolished, and the space it occupied given over to commerce. Before quitting the Academy he entered the orchestras of the Philharmonic, the Italian opera, and the leading Festivals, and on the retirement of Lindley he became the principal violoncellist in those and almost every other orchestra, his services in this capacity being so highly valued by Sir Michael Costa, that the autocrat of the orchestra induced him to retain it long after failing health suggested the desirability of his retirement from this responsible and arduous occupation.

In the early thirties the quartet party of Blagrove, Gattie, Dando and Lucas, commenced its annual operations in the old Hanover Square Rooms, and was the leading pioneer in the public exhibition of chamber music of the highest class, and thus rendered important service to art in a department which up to that time had only been practised in private. On the dissolution of this party Lucas continued in his own commodious house, 54, Berners Street, an annual series of eight chamber concerts for several years with great success, the quartet then consisting of Sinton and Blagrove (alternate 1st and 2nd violins) and H. Hill and Lucas; and the last named also joined Dando in an annual series of chamber concerts at Crosby Hall in the City.

In 1856 Charles Lucas entered upon an entirely new sphere of

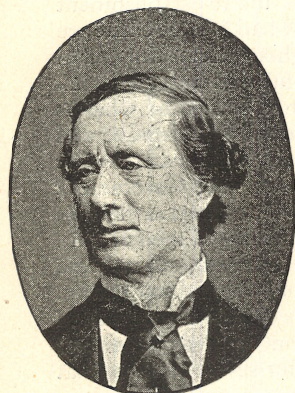
action, and by becoming the partner of R. Addison, combined the manifold and anxious cares of a music publisher with those of his own profession, and I cannot help thinking that this additional tax upon his mental and nervous organization had some share in undermining his constitution. His first important publication, Costa's oratorio "Eli," was a success, but it may be doubted if the series of operas by Balfe and Wallace which followed were equally fortunate, and I fear that after seven years experience of commerce Lucas did not find himself richer than at its commencement.

On the retirement of Cipriani Potter in 1859, Lucas was appointed principal of the Royal Academy of Music, and one of the first reforms which he induced the Committee to institute, after the death of the Earl of Westmoreland, was the re-establishment of a Board of Professors (a body which had had a brief existence in 1853) which met every Saturday throughout term time, and which virtually carried out the duties now fulfilled by the Committee of Management. This Board which consisted of Charles Lucas (chairman), John Goss, G. A. Macfarren, H. Blagrove and Walter Macfarren, continued its useful career for five years, in the course of which it was instrumental in obtaining the Government subsidy of £500 annually, it placed the annual examinations on a more satisfactory basis, reinstituted the awarding of medals, and organised students' chamber concerts in the Academy which were the forerunners of the present fortnightly concerts. Failing health, increased by an unfortunate accident by a gas explosion, compelled Lucas in 1866 to resign the position of principal which he had held with signal advantage to the Academy for seven years, and at the same time he retired from that of conductor, and the remaining three years of his useful life were passed in comparative retirement.

Charles Lucas' compositions consisted of an opera "The Regicide" (published but never performed), three symphonies, and a concertino for violoncello (all performed at the Philharmonic), quartets, anthems, songs, &c. His best remembered pupils were in composition G. A. Macfarren, Kate Loder (Lady Thompson), and the present principal of the Academy, A. C. Mackenzie. In violoncello his most prominent pupils were Walter Pettit (for many years principal 'cello in the Philharmonic), Edward Howell (principal 'cello in the opera orchestra for many years), and W. H. Aylward, all of whom have joined the majority. Personally Charles Lucas was rather above middle height, of fair complexion, and as I remember him in the forties and early fifties, singularly handsome of face and form. Under a somewhat provincial manner, he had a warm heart, and although in speech he was sometimes curt and sarcastic, his conciseness and his sarcasms were only skin deep and employed to a good end. He was a

loyal friend, an admirable teacher, and his capacious memory seemed to embrace every department of music, sacred and secular, and the important services he rendered to his *alma mater* cannot be too highly appraised.

The medal founded in Charles Lucas' honour and known as the "Lucas Medal" is in itself a beautiful work of art designed by the late Thomas Woolner, R.A.; it is competed for annually by students of composition, and is one of the most coveted distinctions amongst Academy awards. The following eminent musicians have been amongst its recipients since its foundation in 1875:—Eaton Faning, Goring Thomas, George John Bennett, Stewart Macpherson, Edward German, Dora Bright, Ethel Boyce, Llewela Davies, and Harvey Löhr.



WILLIAM STERNDALE BENNETT.

The 4th Principal of the Royal Academy of Music, William Sterndale Bennett, first saw the light at Sheffield, on the 13th of April, 1816, and passed away at his residence in St. John's Wood Road, London, on the 1st of February, 1875. His father, Robert Bennett, was a Derbyshire man, but held an appointment as organist in Sheffield, and to that circumstance was due the accident of his son's birth in the Yorkshire town and away from the Dales from which most likely his second name was derived. Having the misfortune to lose his father when only 3 years of age, William Sterndale was adopted by his grandfather, John Bennett, a lay clerk of King's, St. John's, and Trinity, Cambridge, and at the age of 8, the boy entered the choir of King's, and it was in the capacity of chorister that his sweet voice and expressive singing attracted the attention of the Rev. Frederick Hamilton, at that time the superintendent of the R. A. of Music. That gentleman reported to his Committee the high opinion he had formed of young Bennett's talent, with the result that in 1826 he was received as a student in the Academy, which thenceforward for 10 years was not only his *alma mater* but his home. His teachers at the Academy were Lucas, Crotch, W. H. Holmes, and Potter, and his academic career was throughout of the most distinguished character. In addition to harmony and composition and pianoforte, he must have studied the violin and singing, as for many years he played viola in the Academy orchestra, and took the part of Cherubino in Mozart's "Le Nozze di Figaro," when that opera was performed by Academy students at the

King's Theatre (afterwards Her Majesty's) in 1829. Bennett frequently performed on the pianoforte at the public and private concerts of the Academy, and at one of the former, in 1833, he produced his 1st Concerto—that in D minor—which created such a sensation that the Committee defrayed the expense of its publication, and Mendelssohn being present expressed a high opinion of the merits of the concerto, and augured a brilliant future for its composer. That that prophecy was amply fulfilled the following brief record will authenticate. In 1834 Bennett produced his 2nd Concerto (E flat) at an Academy concert, subsequently at a concert of the recently instituted Society of British Musicians, and he then received the rare compliment of an invitation from the Philharmonic Society to perform the work at one of its concerts. In 1835 he composed his 3rd Concerto (C minor) and his Overtures "Parisina" and "The Naiades," all three of which were performed at the two societies above named. In 1836, the firm of John Broadwood and Sons, to its eternal honour, undertook to defray the cost of Bennett's sojourn in Leipzig, where the young musician, then in his 21st year, remained for upwards of twelve months, performed his Concerto in C minor, and produced his Overture "The Naiades" at the Gewandhaus Concerts, and where he also formed an intimate acquaintance with Mendelssohn and Schumann, the latter of whom dedicated to Bennett his "Études Symphoniques." In 1840, Bennett revisited Leipzig, and performed at the Gewandhaus his 4th Concerto (F minor) which had already been heard at the Philharmonic, and the Overture "Die Waldnymph," and the "Caprice" in E, for pianoforte and orchestra, followed.

On his return to London Bennett assumed the vocation of teaching, which fairly absorbed almost the whole of his time, and unhappily in some measure stopped his career as a creative musician, for in addition to his professorship at the Academy he was engaged extensively in school and private tuition, and he was prominent amongst those who instituted Queen's College for Ladies. From the year 1842 until 1856 he gave annually a series of chamber concerts and also one orchestral concert; in the former he was assisted by all the best available talent, and Ernst, Molique, Sainton, Joachim, H. Blagrove, C. Lucas, Piatti, and Madame Schumann were amongst his coadjutors, the last-named making her first appearance in this country at one of these concerts in the year 1856, when she took part with the concert giver in her husband's beautiful variations in B flat for two pianofortes. In 1844 Bennett was an unsuccessful candidate for the Edinburgh chair of Music, on which occasion Mendelssohn sent him a most flattering testimonial. He founded the original Bach Society in 1849, which gave two memorable performances of the St. Matthew Passion in 1854 and 1858 respectively, the former in the old

Hanover Square Rooms, and the latter in John Hullah's St. Martin's Hall in Long Acre, which was burnt to the ground not very long afterwards.

Two very important events in Bennett's career occurred in 1856, his election to the chair of Music in Cambridge on the demise of Professor Walmisley, and his appointment as permanent conductor of the Philharmonic, both occurring in that year; the former he retained until his death, the latter he resigned at the close of the season 1867. The degrees M.A. and Mus.D. Cantab. followed, and there is something peculiarly touching in Bennett's having achieved such distinction at Cambridge, where his genius was first fostered. In 1858 Bennett resigned his class at the Academy from a chivalrous feeling that Lucas and not Costa should have been selected by Lord Westmoreland to conduct the Academy concert in the recently opened St. James's Hall, at which Her Majesty and the late Prince Consort were present.

In 1866 Bennett was elected Principal of the R.A.M., a position he retained until his death, and in 1868 the Committee, having exhausted the Academy funds, in order to evade responsibility, proposed to close the Academy doors, and went so far as to tender to the Sovereign the return of the Charter. Thereupon Bennett summoned a meeting of the professors, which protested against this high-handed action with success, and the Academy management was eventually handed over to practical men; Bennett was made the chairman and the senior professors members of the Committee, and from that day the fortune of the institution rose by leaps and bounds.

In 1871 Bennett was knighted, and his friends and admirers entered into a subscription to commemorate the event, which resulted in the Sterndale Bennett Scholarship and the Sterndale Bennett Prize, and to inaugurate these a remarkable ceremony took place in St. James's Hall, at which the late Lord Coleridge presided, and when the band of the Philharmonic performed the overture to "The Naiades," and Henry Leslie's choir sang two of Bennett's part-songs.

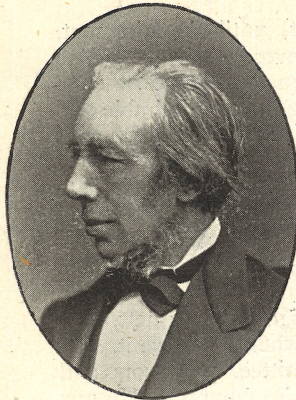
In addition to the works already enumerated, in 1858 Bennett produced his cantata, "The May Queen," at the first Leeds Festival, of which he (a Yorkshireman by birth) was the conductor; in 1862 he produced his overture, "Paradise and the Peri," for the Jubilee concert of the Philharmonic; and in 1867 his sacred cantata, "The Woman of Samaria," at the Birmingham Festival.

As a pianist, Bennett's claims to distinction have latterly not been sufficiently acknowledged, a circumstance due to the fact of his having given up public playing in the year 1856, owing to the increasing demands upon his time as a teacher, conductor, and editor; but I aver that he was from the year 1842 (when I was

first able to form an opinion on the subject) until his retirement, one of the most satisfying performers I ever heard, combining with a sympathetic touch, excellent technique and a most comprehensive style, and I can recall nothing more admirable and poetical than his performance of Bach, Mozart, Beethoven, and Mendelssohn.

Some of the best known amongst Bennett's pupils were the late W. S. Rockstro, C. J. Toms (Liverpool), Harold Thomas, and W. G. Cusins; whilst amongst those who survive the names of Arthur O'Leary and Dr. William Rea (of Newcastle) are the most familiar.

As a man, it is impossible to speak too highly of Bennett, and he had the happy knack of making friends wherever he went. He was the idol of the Academy, and committee, professors and students vied with one another in doing him honour. He was singularly modest and retiring, I think I might almost describe him as shy, for he had an instinctive dislike of putting himself forward, and he could not bear, indeed he would oftentimes shirk fulfilling a disagreeable duty, but with his intimates he was genial and affectionate, full of fun and keenly appreciative of a joke. I can hear his peculiar and very merry laugh now and his thorough enjoyment of the situation when a boy presented himself for admission as a student, and when asked by Bennett what was his instrument, produced from his pocket a tin whistle. My friend Mr. Eyers, who was also present on this occasion, will recollect the circumstance and how Bennett was nearly doubled up with laughter. He was rather below the middle height, perhaps about 5-ft. 6; possessed of a good figure and upright bearing which he maintained to the last; his head was rather large in proportion to his height and covered by a profusion of wavy dark hair, which well accorded with his dark complexion. His face was not what would be usually called handsome, but it beamed with intelligence, and when interested in conversation or animated by playing or conducting, it bore a very charming and unique expression. When his death occurred every one mourned as for the loss of a friend, and it was felt that music in this country had lost one of its brightest stars. His old fellow-student G. A. Macfarren drew up a memorial to the late Dean Stanley, urging that space should be found in England's Walhalla for the remains of this gifted musician; this document was extensively signed by men and women of the highest culture and the Dean with his usual large heartedness acceded to the wishes of the memorialists, and no one present on the occasion of his interment in Westminster Abbey will have forgotten the respect paid to the departed by throngs of artists of all denominations, the deep impression produced by the quartet "God is a spirit," and I believe that when the end came there were few dry eyes as all that was earthly was laid to rest of William Sterndale Bennett.



GEORGE ALEXANDER MACFARREN.

The 5th Principal of the Royal Academy of Music, George Alexander Macfarren, was born in London on the 2nd of March, 1813, and he passed away at his residence, 7, Hamilton Terrace, St. John's Wood, on the 31st of October, 1887. His father, George Macfarren, was by profession a dancing master, but his taste was literary, and he contributed extensively to dramatic literature, many of his plays having been produced at Drury Lane and Covent Garden and the principal theatres of his time. He was also a journalist and for several years the proprietor and editor of the *Musical World*, which on his death in 1843 at the comparatively early age of 54, engaged the attention of the late J. W. Davison, who thenceforward became the proprietor and editor of that now defunct periodical.

G. A. Macfarren received his early education at the once famous school of Dr. Nicholas at Ealing, which was the nursery of many eminent men including, amongst others, the late Cardinal Newman and Thomas Huxley; but his career there was cut short by symptoms, even at that early age, of failing eyesight, and before he had reached the age of 10 and after only 2 years at this school he was by medical advice removed to one at Lancing near Worthing, where it was hoped sea air would restore his health, much undermined by the severe treatment to which he had been subjected by oculists. His father was a fairly good violinist and it was at his quartet parties that the subject of this sketch would seem to have first evinced a strong disposition for music, and the late Charles Lucas (then a student in the Academy) was in 1827 engaged to instruct him in pianoforte playing and harmony.

After two years under Lucas, that youthful but able teacher perceiving the ever increasing interest his pupil manifested in his studies, recommended that he should enter the Academy, and in 1829 he became a student of that institution with which his subsequent career was to be so closely identified. His teachers were at first Lucas and Haydon, and subsequently W. H. Holmes and Cipriani Potter, also Smithies for the trombone which he took as a second study and upon which he became somewhat of a proficient. During his academic career he produced several compositions at the public concerts, notably a symphony in E flat which gained him much distinction, and in association with his fellow-student Sterndale Bennett began a joint pianoforte concerto, the unfinished MS. of which is I believe at present in the possession

of Mr. James Sterndale Bennett, and it is worthy of note that although in subsequent years he did not distinguish himself as a pianist, he received at the Academy a bronze medal (at present in my sister's possession) for pianoforte playing. In 1831 my father entered into a theatrical speculation which afforded his son countless opportunities of writing for the orchestra, of which he did not fail to avail himself.

In 1834 G. A. Macfarren left the Academy as a student, and was appointed a professor of harmony and composition in the institution, and on the 27th of October of the same year at the first concert of the Society of British Musicians he produced his Symphony in F minor, which created a profound impression, and as the late Sir Julius Benedict said on a memorable occasion, "it was the theme of general conversation when he first arrived in England." In 1836 my brother composed an overture, a chorus of nuns, a Hunting chorus, and incidental music for a drama on the subject of "Chevy Chase," about to be brought out at Covent Garden, then under Macready's management. Tom Cooke was the musical director at Covent Garden, and kindly thought to do his young friend a good turn by giving him this work to do, but at rehearsal Macready cut out one piece after another, and so hurt the artistic pride of the composer that he tucked the score under his arm, and although his name appeared in the play bills none of his music was performed in association with the drama itself. The first performance of the overture to "Chevy Chase" took place at a concert of the Society of British Musicians in the latter part of the year 1836, when in the composer's absence from London it was conducted by his friend the late J. W. Davison; it was subsequently performed at one of the Gewandhaus concerts at Leipzig under Mendelssohn's conductorship; it has been many times given at the Philharmonic, and has perhaps been more frequently performed than any orchestral work of its composer. My brother has often told me of the trouble he had to find the old tune of "Chevy Chase" (which forms a prominent feature in the overture) and of his surprise on discovering that it was identical with that to which the gravedigger in Hamlet was accustomed to sing his doggerel while divesting himself of some 15 or 20 waistcoats.

My brother's life was one of extraordinary activity and I cannot attempt in the space at my command to give more than a brief summary of his multifarious doings. His first opera "The Devil's Opera" was produced at the Lyceum Theatre (then called "The English Opera House") on the 13th of August, 1838, with a very strong caste one survivor of whom, Miss Poole (Mrs. Bacon), alone survives. In 1840, he composed the music to "An Emblematical Tribute" produced at Drury Lane on the occasion of the Queen's wedding; his second opera "Don Quixote" came

out at Drury Lane in January, 1846, and his third opera "King Charles the Second" at the Princess' Theatre in 1849. After a long interval came "Robin Hood," the fourth opera, at Her Majesty's Theatre in 1860, with a very strong caste including Madame Lemmens Sherrington, Sims Reeves, George Honey and Santley, which drew all the town, and I think it was Punch said that the opera should have been called "Robbing Harrison," instead of "Robin Hood," for while at Her Majesty's they were turning away money, the Pyne & Harrison company at Covent Garden were singing to empty benches. My brother's fifth dramatic composition was the opera di camera "Jessy Lea," brought out in 1863, and in the same year his sixth opera "She stoops to conquer" at Covent Garden; "Helvellyn," his seventh opera, with Parepa and Lemmens Sherrington both in the caste, and the opera di camera "The Soldier's Legacy," were both in 1864. Record of his dramatic works would not be complete without allusion to the Italian opera on the subject of "Kenilworth," composed expressly for Madame Albani in 1878-9, but which through some misunderstanding was never brought to a hearing, and now lies on the shelves in my library.

My brother's cantatas were produced in the following order:—"The Sleeper Awakened" (1850), "Lenore" (1853), "May Day" (1858), "Christinas" (1860), "Outward Bound" (1872), "The Lady of the Lake" (1877), and the two cantatas with pianoforte accompaniment "Songs in a Cornfield" and "Around the Hearth" respectively in 1873 and 1887.

Turning to his orchestral compositions, his symphony in C sharp minor was played at the Philharmonic in 1845, and that in D at the British Orchestral Society in 1872; other symphonies, of which there are seven in all, came to a hearing in earlier years, and of his many concert overtures it should be mentioned that on his old friend and fellow-student Sterndale Bennett assuming the conductorship of the Philharmonic in 1856 he expressly stipulated that a composition of G. A. Macfarren's should be included in the first programme, the work selected being my brother's overture to Schiller's Don Carlos. In 1888 the Philharmonic Society paid a graceful tribute to his memory by including in its first programme after the composer's demise my brother's overture "Romeo and Juliet," which had the advantage of Mr. F. H. Cowen's painstaking and intelligent conducting. There are also a pianoforte concerto, and a flute concerto composed expressly for Mr. John Radclyffe. Of chamber works there are a quintet in G minor for pianoforte and strings, a trio for the same combination, several violin quartets, nine pianoforte sonatas (six of which are still in MS.), and innumerable anthems, services, hymns, chants, madrigals, part-songs, vocal trios and duets and songs, the best known amongst which is perhaps that composed

for Madame Clara Novello, "The beating of my own heart."

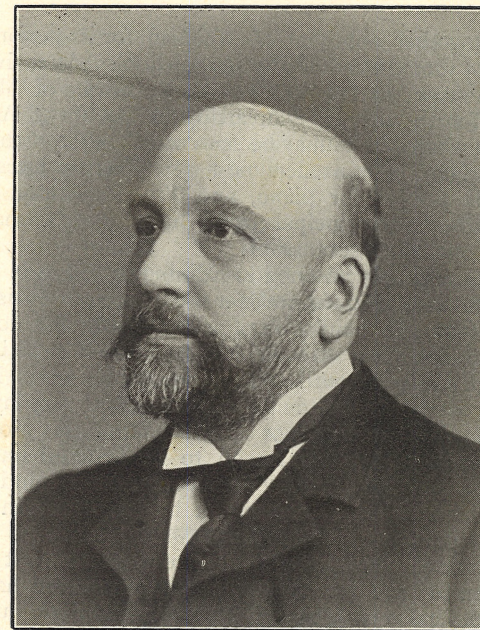
My brother's literary labours consisted of his Analyses of "Messiah," "Israel in Egypt," Beethoven's Mass in D, and other similar works for the Sacred Harmonic Society; the Analytical Programmes for the Philharmonic during 12 years, Biographical Memoirs of Musicians in the Imperial Dictionary, the article on "Music" in the Encyclopædia Britannica, "Six Lectures on Harmony," delivered at the Royal Institution, Lectures delivered at the Royal Academy of Music, &c. As though this was not a sufficiency of work for a man who had completely lost his eyesight in the sixties, G. A. Macfarren turned his attention in an entirely new direction, and by the production of "St. John the Baptist," at Bristol in 1873, the "Resurrection," at Birmingham in 1876, "Joseph" in 1877, and "King David" in 1883, both at Leeds, I think I may affirm that he greatly raised the estimation in which he was held by his fellow-countrymen. On the successful production of "St. John the Baptist" Alberto Randegger originated a testimonial, signed by Sterndale Bennett (the Principal) and all the professors of the Academy, congratulating the composer on its success. On the death of Sterndale Bennett, G. A. Macfarren was appointed Principal and Chairman of the Committee of the Royal Academy of Music, and he also succeeded his old friend whose memory and works he never ceased to uphold, in the Chair of Music at Cambridge, of which University he was created Mus. Doc. and M.A. *honoris causâ*, honours which were also conferred on him by the Universities of Oxford and Dublin. In 1883, again at the instance of Randegger, associated with Henry R. Evers, another testimonial was presented to my brother on his attainment of the age of three score years and ten, which consisted of a cheque for some £850 and an address signed by almost every person of note associated with music. This was the memorable occasion before mentioned, when the late Sir Julius Benedict (the Chairman) in felicitous terms referred to the principal incidents in my brother's career. In the same year G. A. Macfarren was knighted, and on his death in 1887 a memorial, similar to that he himself initiated in respect of Sterndale Bennett, was very generally signed and submitted to the Dean of Westminster, praying for space in the Abbey in which to inter his remains. Dean Bradley, however, declined to follow the example of his predecessor, Dean Stanley, but accorded the deceased a memorial service in the Abbey, which took place immediately after the funeral in Hampstead Cemetery, and at which he in a short address from the altar steps referred to my brother in graceful terms. Both of these functions were attended by an immense concourse of people, and it is worthy of note that Canon Duckworth, assisted by the Rev. William Sterndale Steggall, son of my brother's old friend Dr. Steggall, officiated at Hampstead,

while at the Abbey the Funeral March from G. A. Macfarren's music to "Ajax," his Evening Service in E flat, and anthem "The Lord is my shepherd," were included in the music performed.

Many other important incidents in my brother's life,—his residence in the Isle of Man in 1836-7, his conducting of the first performance of Mendelssohn's "Antigone" at Covent Garden, in 1845; his work for the Musical Antiquarian and the Handel Societies; his visit to the United States in 1847-8; and his championship of Dr. Day's System of Harmony—might well be dwelt upon at length did space permit; but as I fear I have already exceeded what was expected, I must be content with a very few more words. Some of the best known among my brother's pupils were the late Dr. E. G. Monk and Frederick Westlake, also Frederick Corder, F. W. Davenport, Dr. G. J. Bennett, Stewart Macpherson, Charlton Speer, Agnes Zimmermann, Maude Valérie White, Oliveria Prescott, and Mrs. Julian Marshall and myself.

It is difficult for me to speak of G. A. Macfarren's personal characteristics, and he was so lately with us and was so well known that a description of his appearance is unnecessary. Of his merits as a composer I will leave others to pronounce an opinion; but I may venture to say of him as a man that he was as honest as the day, the very soul of integrity, and that his patience, courage and fortitude under the affliction of total blindness for twenty years and failing sight from childhood were almost unique. I say "almost" advisedly, since there was another professor of Cambridge University who suffered from a like infirmity which he bore with similar heroism, and the meeting of these two men, Henry Fawcett and George Alexander Macfarren, and their prolonged private conversation on one occasion is a touching incident in the careers of the two men to remember. My brother was the staunchest of friends, the most self-denying of men, and the most enthusiastic upholder of all that was purest and noblest in his Art. His love for his *alma mater* was, like that of Sterndale Bennett, quite romantic, and I venture to express my belief that his memory is held in affectionate remembrance by all who knew him.

In conclusion, it only remains to record the foundation by public subscription after his death of "The Macfarren Scholarship," which will perpetuate his name throughout all time in connexion with the Royal Academy of Music.



The Present Principal of the Royal Academy of Music.

The chief incidents in the career of our first President must already be tolerably familiar to all musicians, but the first number of this Magazine would surely be incomplete without some account of the head of our oldest music school. A man, who at the comparatively early age of 40 was deemed worthy to occupy the seat of those musicians whose careers have engaged the pen of Mr. Walter Macfarren in the preceding article; who has since then more than justified the wisdom of his selection with distinction to himself and advantage to the Academy—undoubtedly arouses warm and continued interest in the minds of all connected with this Club and its *alma mater*.

ALEXANDER CAMPBELL MACKENZIE was fortunate in being the son of a musician, himself a pupil of Prosper Sainton, and in being reared amidst musical surroundings. Born in Edinburgh on 22nd August, 1847, ten years later he had so profited by his early advantages as to be able to go to Scharzburg-Sonderhausen for further instruction in his Art. Here he studied the violin under Ulrich and theory under Stein, and gained valuable experience as second fiddle in the Ducal orchestra, then famous in

Germany (together with that of Weimar) for its performances of the music of the now familiar modern school. After five years of this work he came to London, and on the advice of Mr. Sainton competed for the King's Scholarship at the Royal Academy of Music, with what success may be seen on the walls of the staircase in that building. His masters now were Charles Lucas for harmony, F. B. Jewson for piano, and Prosper Sainton for violin. How little the then principal could have thought that he was instructing one of his successors!

In 1865 Mackenzie returned to Edinburgh, where as performer, teacher, conductor, and choirmaster of St. George's Parish Church, he quickly found his hands full of work, in addition to which he managed to find time to take part as second violinist at four Birmingham Festivals until 1873. During ten years Mackenzie gave ten or eleven lessons daily, and therefore may lay claim to some experience in teaching. One result of this prosperity for which the world of Art has reason to be thankful was that notwithstanding the strain thereby entailed on both mind and body he was enabled in 1880 to carry out his long-felt wish to resign all, and to devote himself henceforward entirely to the more congenial task of composition. It is ever the busiest men who always seem to have time to spare, and Mackenzie had already composed several works, one of which, a pianoforte quartet in E flat, attracted the notice of Von Bülow, who further shewed his interest in the composer by producing at Glasgow and at Edinburgh an overture "Cervantes."

Accordingly he settled in Florence, where after a period of rest and recuperation, necessitated by his fifteen years of teaching, he gave himself to that branch of the Art which was to bring him so prominently before his countrymen. "The Bride," "Jason," "Colomba," and "The Rose of Sharon," were all written during his stay in the Italian City, and achieved successes, which have since been followed by many others.

On the death of Sir George Macfarren he was elected Principal of the Royal Academy of Music in February, 1888, and has ever since discharged the duties of that responsible position with entire devotion and success. Long may he continue to do so!

"Mr." had before this blossomed forth into "Dr." Mackenzie, the University of St. Andrew's conferring upon him in 1886 the degree of Mus. Doc. *honoris causa*, an example followed by Cambridge in 1888, and by Edinburgh in 1896. In 1895 he was knighted by Her Majesty, and since 1893 has been member of the Order of Art and Science of Saxe-Coburg and Gotha, and of Hesse-Darmstadt.

As conductor Sir Alexander directed Messrs. Novello's oratorio concerts, which were revived in 1885, the Philharmonic concerts from 1893 to 1899, besides many incidental concerts for the

Royal Choral Society, for the late Sir Charles Hallé, &c. He is also conductor of the Academy choir and orchestra.

Among later works than those above may be mentioned "The Story of Sayid," "The Troubadour," "The Dream of Jubal," and many other choral and dramatic works, two Scottish rhapsodies, four overtures, pianoforte and violin concertos, and pibroch for the latter instrument.

In a serious mood the principal has been heard to quote Charles Lamb's remark "My works are to be found on the shelves of the India House," substituting the R.A.M. for that Government institution. But as last year he wrote a three-act opera (yet to be produced) on the subject of "The Cricket on the Hearth," and is now engaged on a new cantata, "Balder the Sun-God" for the next Leeds Festival, the prophecy is probably destined to prove as false as it did in the case of the celebrated prose author. And in any case we know that Mackenzie will give us of his best.

J. PERCY BAKER.

To my Piano.

Who'd think that one could ever come
To love a thing of steel and wood

As I love thee!
Why not? Men love dumb animals,
And thou at least wert never dumb,
Dear friend, to me!

'Tis thirty years or more since first
Thou gav'st me thy companionship,
And saw the flame
Within, and knew my boyish dreams,
And hopes, and fears, and quenchless thirst
To win a name.

Since then, there's not a wish or thought
I've not confided to thee, when,
By night or day,
I've lingered near thee, and thy voice
Has cheered me on, the while I fought
My upward way!

How oft, when to my brain the sound
Of some new melody has come,
And, half afraid
To give it shape, for fear its tones
When *living*, faulty might be found,
I've sought thy aid!

The disappointment of a life
 (Although, perchance, than other men
 No worse I've fared),
 The many hopes unrealized,
 The few fulfilled, the storm and strife;
 These hast thou shared!

Dost thou remember, years ago,
 That time I failed? and all the pain
 With which I woke
 To sense of my young faults, and how
 With sympathy and kindred woe
 Thy heart strings broke?

And when at last success drew nigh,
 My *first* success, how then I flew
 To thee on wings
 Of joy, and thanked thee for thy help:
 "Now must thou do," was thy reply,
 "Still greater things."

And then that day we idly dreamed
 Away the hours, *she* and I,
 About thy feet!
 How softly thou didst speak to us!
 Thy music ne'er before had seemed
 One half so sweet!

We've had our little quarrels too,
 Such times when to the thoughts that whirled
 Across my brain
 No answer came—"Twas not for long—
 A day or so—and thou wert true
 And kind again.

Ah, many are the memories
 That, gazing on thy dear, old form,
 Come back to me!
 Thy past and mine are one—who then
 Can ask wherein the wonder lies
 That *I* love thee!

But now thou'rt getting on in years;
 Thine ivories, like mine, are stained
 And wearing fast;
 Thy limbs are bent, thy voice is weak;
 Thy charms, I know, to other ears,
 Are long since past.

But still to me thou'rt none the less
 The fay that helped my every thought,
 Or gave it birth—
I love thy tinkling, worn-out voice,
 Old friend—the truest *I* possess
 On all this earth!

I would not part from thee to-day,
 No, not for all the gifts that wealth
 Could shower down—
 Thy well-loved form is dearer far
 Than any fame, or artist's bay,
 Or hero's crown.

I could not bear to think, when I
 Am gone, that thou wert left to pass
 Thy days ignored,
 Alone, or worse still, harshly used,
 And in an attic by and bye
 As lumber stored.

No,—if, as sure it will, my end
 Is first to come, I'll leave thee in
 The will I make
 To those who'll fondly cherish thee,
 And love thee like some dear, old friend,
 Just for my sake.

FREDERICK H. COWEN.

The R.A.M. Club.



The desirability of promoting a friendly intercourse amongst past students of the Academy, and of preserving, unbroken, those associations which were formed within its walls, was first brought forward in a scheme which Mr. Myles B. Foster laid before a meeting at the Royal Academy of Music, on 29th May, 1889, Dr. A. C. Mackenzie in the chair. After some discussion, it was resolved unanimously that a Club should be established, and all initiatory steps were confided to a Provisional Committee consisting of Messrs. Myles Foster, Eaton Fanning, and J. Percy Baker.

This Committee issued a circular to a large number of old students, as well as to many other gentlemen connected with the Academy, and later called a meeting of those who had responded favourably. This was held on 11th July, 1889, and as it appeared that 126 gentlemen intended to become members the Club was forthwith formally instituted, and a set of rules adopted. The Principal of the Academy, Dr. A. C. Mackenzie, was elected the first President, Mr. Eaton Fanning became Hon. Treasurer, an office he held until 1891, when he was succeeded by Mr. H. R. Eyers. The Secretaryship was undertaken

by the present writer. The whole matter was solemnly sealed and ratified after the usual British manner, by an Inaugural Dinner on 27th July, 1889, at the Holborn Restaurant.

The Club's sphere of operations was at first limited to two social meetings at the Academy and an annual dinner, but there existed a feeling that it ought to have a habitation as well as a name. In 1891 certain proposals were made to the Committee for renting some premises partly in conjunction with another club of similar aims and constitution, but acceptance of these proposals would have necessitated the raising of the annual subscription from 5s. (at which amount it then stood) to £2 2s. 6d., and on laying the matter before the members it was felt that the question of expense and other considerations rendered the scheme impracticable.

The number of social meetings had meanwhile been increased to three, and in 1893 the suppers were established by the Committee acting on a suggestion made by Mr. Walter Macfarren at the annual dinner in 1892. As the Club had no premises of its own, the suppers were held for some two years at the Hotel d'Italie in Old Compton Street, and those who attended there still retain a pleasant recollection of several very enjoyable evenings, when after an excellent repast they recalled old days or retailed *des bonnes histoires* over coffee and cigars. Since 1895 the suppers have taken place at the Portland Hotel under equally favourable circumstances. Divest of all formality of speechmaking or toasts these little *réunions* are deserving of support from the members as affording excellent opportunity for realising the primary object of the Club.

In 1894 the question of enlarging the scope of the Club was pressed upon the Committee from many quarters, and after much consideration and careful search arrangements were made with the proprietor of the Portland Hotel whereby two rooms were reserved for the exclusive use of members, and favourable terms were concluded for their comfort and convenience. Here daily, illustrated and musical papers may be found and ample accommodation for writing and other purposes. The club rooms have proved useful to many members, some of whom from the provinces have also stayed in the Hotel when visiting London. Appropriately enough, this enlargement was effected during the presidency of Mr. Myles Foster, the founder of the Club.

To meet the extra expense the subscription was raised to 21s. and 10s. 6d. for town and country members respectively.

By way of experiment, a Ladies' Night was held in 1893, and proved so popular that since 1895 it has been continued annually as a permanent feature of the Club. Among those who have kindly contributed to the entertainment of the guests upon these occasions may be mentioned, the Ladies' Choir of the Royal Academy of Music, the Alma Mater Choir, Mr. Buonamici, Mr. Mark Hambourg, Mr. George Grossmith, Mr. Frederic Upton, Mr. Charles Bertram, Mr. David Devant, Mr. Arthur Faber, Mr. Bernard Gribble, and Mr. Chris Hilton, who have severally provided music or lighter amusements.

This consideration for the claims of the fair sex has recently been augmented by a recent decision to admit ladies as Associates of the Club, their privileges being to attend such ladies' nights as the Committee may arrange as well as the annual dinner upon the same terms as members. The Club premises, the ordinary social meetings, and the suppers are however only available to members.

The present year has also witnessed further developments. The Committee has, with the concurrence of members, offered a Prize of £10 10s. at the Academy for competition in varying branches of musical study, and hopes in that way to be able to do something toward furthering the progress of that Art in which all its members are interested. The present Magazine has also been started, as an experiment, with the object of still further binding members together in their devotion to the Club and to the Academy. Should it prove to be successful, doubtless it will be continued permanently.

The Presidents of the Club have been Sir A. C. Mackenzie (1889 & 1897), Sir Arthur Sullivan (1890), Mr. Walter Macfarren (1891 & 1898), Mr. H. C. Banister (1892), Lieut. Dan Godfrey (1893), Mr. Myles B. Foster (1894), Mr. Frederick Westlake (1895), Mr. H. R. Evers (1896), and Mr. John Thomas (1899).

We have pleasure in being able to give with this article a portrait of the Founder of the Club, or as he himself says with characteristic humour its "*foster-parent*."

J. PERCY BAKER.

Club Doings.

AN EXTRAORDINARY GENERAL MEETING

was held at the Royal Academy of Music, on Saturday, 12th May 1900, when the following new Rules were passed:—

(a) Ladies coming under any of the designations in Rule III. shall be eligible as associates at an annual subscription of five shillings. There shall be no entrance fee for associates.

(b) Candidates for election as associates must be nominated by one member or associate, and seconded by another on the usual form.

(c) The privileges of associates shall be the right of attending all ladies' nights fixed by the Committee, and the Annual Dinner, on the same terms and conditions as members, and of receiving the Club Magazine, should the same be permanently adopted.

(d) The following Rules only shall apply to associates as well as to members, as regards election, subscription and continuance in the Club, except in so far as they may be modified by the three Rules immediately preceding, viz.:—Nos. III., IV., VII., VIII., XVIII., XIX., XX. and XXVI.

SUPPERS.

Four have been held during the past year, the aggregate attendance being 41.

LADIES' NIGHT.

This was held on 20th June, when 102 were present. The Alma Mater Choir sang some part music under the direction of Mr. H. R. Evers, Mr. Mark Hambourg kindly played a pianoforte solo, and Mr. Chris Hilton gave two exhibitions of sleight of hand. Mr. Arthur Faber also gave some imitations of well-known actors.

THE ANNUAL DINNER

was held at the Monico Restaurant, on Wednesday, 25th July, the President Mr. John Thomas being in the chair, and notwithstanding the tropical temperature, it passed off very successfully. After the loyal toasts, the Chairman proposed "The R.A.M. Club," and insisted upon coupling with it the names of the Hon. Treasurer and Secretary, who duly responded. "The Royal Academy of Music" was proposed by Mr. Alfred Gilbert, and very happily acknowledged by Sir Alexander Mackenzie. "The Chairman" was proposed by Mr. Macfarren, Mr. Thomas of course replying. Mr. Fred Walker gave "The Visitors," and Mr. E. E. Cooper the new Hon. Treasurer of the Academy, said a few words in reply. The toast list was interspersed with a programme of music by the "Orpheus Quartet."

Mems. about Members.

We note that the Directors of the Philharmonic Society for the coming year are Sir A. C. Mackenzie, Dr. Cummings, Dr. Faning, and Messrs. Randegger, F. Berger, C. Gardner, and Alfred Gilbert. All Clubmen!

Mr. Frederick Ranalow (in conjunction with Miss May Mukle) gave a recital at Steinway Hall, on 20th June. Mr. Ranalow has been recently appointed permanently to the choir at Westminster Abbey.

Mr. C. H. Allen Gill has reorganised the Alexandra Palace Choral Society, now 800 in number, and under his direction "Elijah" was given on 5th July, and "Hiawatha's Wedding Feast" and the "Death of Minnehaha" on 26th July.

A new 3-manual organ at St. Mary's, Hadleigh, was opened on 25th July, by Mr. H. W. Richards.

It is stated that Sir Arthur Sullivan is engaged upon a brief elegiac work for chorus and orchestra, in memory of the late Duke of Saxe-Coburg and Gotha.

Mr. Edward German has composed the music for "English Nell," recently produced at the Prince of Wales' Theatre. It includes an overture and several dances, besides incidental accompaniment to the acting.

Mr. Myles Foster is about to issue a volume "Anthems and Anthem Composers," through Messrs. Novello & Co.

Mr. John Thomas's Harp Concert was given at St. James's Hall, on 7th July. As usual the band of harps was a prominent feature.

Mr. F. G. H. Moore has been appointed organist and choirmaster of St. Andrew's, Ealing, and choirmaster of Brechin Grove Church, Watford.

Mr. Stewart Macpherson is engaged examining for the Associated Board in Australia and New Zealand. A similar task in Canada was abandoned owing to his illness.

Mr. A. C. Handley-Davies gave a violin recital in the Steinway Hall, on 2nd July.

Dr. McNaught lectured on "Conducting," on 1st September, at Kendal, before the members connected with Westmoreland Musical Festival.

Among recent publications by Messrs. Novello we notice "Hark! hark! my soul," an anthem for soli and chorus, by Charlton T. Speer; "Tears, idle tears" a glee for A.T.T.B., by Dr. W. H. Cummings; "Meditation in D flat" for the organ, by Edwin H. Lemare, and a partsong "When Spring comes Laughing," by Dr. Eaton Faning.

At the Loan Exhibition of Musical Instruments at the Crystal Palace may be seen Handel's will and the inventory of his goods taken after his death, several portraits and caricatures, and a Clavier Gebunden lent by Dr. W. H. Cummings—a similar instrument was used by Handel when a child. Mr. Oscar Beringer exhibits a curious vertical piano, having two vertical keyboards, back to back; and Sir Arthur Sullivan sends some of his autograph scores, including "The Mikado" and "Cox and Box," besides several songs, &c.

We regret to hear that Mr. Samuel Aitken has recently met with a severe accident, a bicyclist on the wrong side of the road having knocked him down and fractured his jaw. We wish Mr. Aitken a speedy recovery, both of health and of those damages which are justly due, and yet differ so essentially from those of which he is at present the victim.

CONGRATULATIONS TO

Dr. W. H. CUMMINGS on the degree of Mus. Doc. Dublin, *honoris causa*.

Mr. FREDERICK CORDER on the success of his son Mr. Paul Corder, at the Academy Concert.

Mr. WELTON HICKIN on having gained the diploma of F.R.C.O., at the July examination of the R.C.O.

Mr. HANS WESSELY on his recent marriage to Miss Kate Matthews (30th July).

Mr. HARRY DANCEY on receiving from Clergy, choir and congregation an address of congratulation, and a cheque for £75, on the completion of 21 years' service as organist at All Saints' Church, Putney.

Obituaries.

H.R.H. THE DUKE OF SAXE-COBURG & GOTHA.
31st July, 1900.

By the removal of our beloved Queen's second son we have lost one of the most distinguished lovers of the art of music, one who availed himself of every opportunity of showing his practical

sympathy with all appertaining thereto. Many musical enterprises and institutions found in him a warm supporter, not least the Royal Academy of Music, of which he was elected President on 19th July, 1893. In a letter Mr. F. W. Remaut says:—

"He took a very deep interest in its work and welfare, and attended meetings of the Board of Directors and other functions whenever possible; but owing to his succession to the Duchy and residence there his visits were necessarily not very frequent. He was in the chair however on two very auspicious occasions, viz. on 17th May, 1894, when a grand concert was given at Queen's Hall to commemorate the 72nd year of the Academy's existence; and again on 25th June, 1895, when a testimonial was presented to Sir A. C. Mackenzie on his receiving the honour of knighthood. I well remember one little incident that shewed his Royal Highness's gracious readiness to do all he could for us. He was presiding at a meeting of the Directors at which one item of business was the signing of a large number of diplomas. I had selected a few special ones, and asked H.R.H. if he would be so good as to sign these while the other Directors signed the bulk. 'Certainly,' said H.R.H. 'I'll sign all of them if you like.'"

Sir A. C. Mackenzie also gives this testimony: "I found H.R.H. extremely kind; and only lately he took a good deal of personal trouble in connection with the institution."

This shews that the late Duke had no perfunctory notion of the position that he occupied, but that, like the rest of our Royal Family, he endeavoured to devote to it as much time and thought as was possible in his exalted station. He was not content to be merely a lover of the Art—he wished also to promote its welfare and progress.

H.R.H. was born on 6th August, 1844, and was thus within a week of completing his 56th year.

BATTISON HAYNES,
4th February, 1900.

The Academy, the Club, and the world of music have sustained a severe loss in the premature death of Battison Haynes. Born at Kempsey, Worcestershire, on 21st November, 1859, he early had the advantage of excellent teaching, which was crowned with a brilliant career at Leipsic Conservatorium. Here he gained the Mozart Scholarship. After four years at Leipsic he returned to his native country and in 1890 was appointed professor of harmony and composition at the Royal Academy of Music, in which position he quickly evinced his talent for teaching. In 1891 he became organist of the Chapel Royal Savoy. His compositions which are characterised by grace of style and excellence of workmanship include a symphony in B flat, a sonata for violin and piano, idyll for violin and orchestra, a

concert overture, an organ sonata in D minor, two cantatas for female voices, many songs for solo or duet, services, anthems, &c.

As one biographer has written, "the art of music becomes poorer by the removal of such a disciple as Battison Haynes. A man of kindly nature and sympathetic disposition, he will be greatly missed by a large circle of pupils and friends."

Our Alma Mater.

OPENING OF NEW ORGAN.

April 27th, 1876, and January 25th, 1900, are notable days in the annals of the Royal Academy of Music. For more than a quarter of a century before the first-named date, the then only professor of the organ had given his lessons, first at Christ Chapel, Maida Hill, and Christ Church, Lancaster Gate, and afterwards, from 1862, at his own house. On the completion of the new concert room in 1876, it was determined to encourage and facilitate the study of the instrument by providing an organ for the use of the students, and this was inaugurated on the above first-named date, when the performers were all students of the Academy: Henry R. Rose, Ernest Ford, G. F. Smith, Charlton T. Speer, F. G. Edwards, George Ryle, and Miss M. Butterworth.

The tone of this instrument was never satisfactory, and after twenty-four years of constant use—the mechanism having become completely worn out—it was decided by the authorities to replace it by a new one more worthy of the Institution; and a large sum (four or five times the cost of the old organ) was voted for the purpose. This was opened on January 25th of the present year, when the concert room was filled by a large and interested audience. In singular contrast to the former ceremony, the performers were all professors: Messrs. Henry R. Rose, Edwin Lemare, H. W. Richards, and W. S. Hoyte (two of these not alumni of the Academy). It need not be said how the various items of the programme were rendered by such masters of the instrument, nor how interested in the proceedings was the professor of fifty years standing who was present on the occasion.

A description of the organ is appended, by which it will be seen that it is complete in every department, and possesses all the most modern appliances for perfect and easy control of the mechanism.

CHARLES STEGGALL.

DESCRIPTION OF THE ORGAN.

Compass of Manuals CC to C—61 notes.

GREAT ORGAN.

Double Diapason, 16 feet; Open Diapason (small) 8 feet; Open Diapason (large) 8 feet; Claribel Flute, 8 feet; Principal, 4 feet; Flûte harmonique, 4 feet; Super-octave, 2-feet; Sesquialtera, (prepared for) Tromba, 8 feet.

SWELL ORGAN.

Lieblich Bourdon, 16 feet; Open Diapason, 8 feet; Vox Angelica, 8 feet; Salicional, 8 feet; Lieblich Gedackt, 8 feet; Gemshorn, 4 feet; Mixture; Cornopean, 8 feet; Hautboy, 8 feet; Vox Humana, 8 feet; Tremulant.

CHOIR ORGAN.

Gamba, 8 feet; Dulciana, 8 feet; Lieblich Gedackt, 8 feet; Flûte Harmonique, 4 feet; Piccolo, 2 feet; Corno di Bassetto, 8 feet.

PEDAL ORGAN.

CCC to G—32 notes.

Open Diapason, 16 feet; Bourdon, 16 feet; Octave, 8 feet; Bass Flute, 8 feet; Ophicleide, 16 feet.

Four pistons to each manual.

COUPLERS.

Great to Pedals; Swell to Pedals; Choir to Pedals; Swell to Great; Choir to Great; Swell Octave.

Four Composition Pedals; Great, Swell, and Choir Pistons to these. Piston and Pedal for attaching and detaching Great to Pedals Coupler.

Another instrument of two manuals and pedal organ is also provided for practice. It is hoped that with such facilities now presented by the Academy, more students may be attracted to the study of the "King of Instruments."

STUDENTS' CHAMBER CONCERT, at St. James's Hall, 24th July, 1900.

PROGRAMME.

"Andante con moto" } from Quartet in G minor (Op. 25)—
"Rondo" alla Zingarese } Pianoforte, Violin, Viola, and Violoncello
Brahms.

Miss Ethel V. Cave, Mr. E. Spencer Dyke, Mr. Lionel Tertis,
and Miss Ethel Pettit.

Song "Mignon's Song" Liszt.
Miss Ida L. Mann.

Polonaise in E—Pianoforte Liszt.
Miss Muriel Carne.

Recitative, "Philémon m'aimerait encore" } (*Philémon et Baucis*)
Ariette, "La Jeunesse m'enivre" } Gounod.
Miss Edith Patching.

"Air Varié" (Op. 22, No. 2)—Violin Vieuxtemps.
Miss Jessie Smither
(Wessely Exhibitioner).

Three Miniatures { Scherzo } (MSS.)—Pianoforte.
{ Schlummerlied } Paul W. Corder
{ Humoreske } (Student).
Mr. Cuthbert Whitmore.

Recit. & Air ... "Hear me, ye winds and waves!" (*Scipio*) ... Handel
Mr. Henry Rojas.

"Andante non Troppo" } from Quartet in F (MS.)—Two Violins,
"Intermezzo" } Viola, and Violoncello, William H. Reed
"Finale" } (Student).

Mr. William H. Reed, Mr. Stephen Champ, Mr. Lionel Tertis,
and Mr. R. V. Tabb.

Song "Rose softly blooming" Spohr.
Miss Ada L. Forrest.

Fantasia in B flat minor (MS.)—Pianoforte Felix Swinstead
(Thalberg Scholar).

Mr. Felix Swinstead.

Songs for Four Solo Voices and Pianoforte (Op. 10)—

"The Shepherd's Consort"
"Damelus' Song to his Diaphenia"
"Love the only price of love"
"A Sweet Pastoral" } Ernest Walker.

Miss Rose E. Wheeler, Miss E. Margaret Llewellyn,
Mr. W. R. Maxwell, and Mr. Ernest Torrence.
Pianoforte—Miss Elsie Stow.

THE ANNUAL DISTRIBUTION OF PRIZES

to the successful pupils of the Royal Academy of Music took place on the 25th July, at the Queen's Hall, and was made memorable by the awards being placed in the hands of the winners by Sir Henry Irving. After a short programme of music Sir Alexander Mackenzie referred in sympathetic terms to the loss the Academy had sustained in the late Duke of Westminster, and said that Battison Haynes would long be remembered as one of the most remarkably successful teachers of composition. Things had gone well with the school during the past year, and the prestige of the Institution had been fully maintained, even in the matter of executive attainments, which Sir Alexander said seemed to him to be the chief characteristic of the musical world today. Musicians could certainly claim public interest in this particular, but the standard of technical ability was very high, and far more was expected from musical students than from those of any other profession at a corresponding age. In conclusion, Sir Alexander wished the students the "will and the skill" to make their own way as Sir Henry Irving had done.

Mr. Thomas Threlfall, Chairman of the Committee of Management, being unable to be present owing to illness, the thanks of the Committee to Sir Henry were expressed by Sir Benjamin Baker. In his reply Sir Henry thanked the students for their reception of him. He felt he occupied an ornamental position on this occasion, for he possessed no practical knowledge of music. He had, however, greatly enjoyed hearing such sweet music so beautifully discoursed, and he would take the opportunity of making a confession to them. In one of his embodiments he was supposed to play the pianoforte. This difficulty was overcome by the help of a lady in the "wings," while his "fingers wandered idly over the silent keys." The device answered

excellently, and many were the subterfuges he had to adopt when asked at social functions to give "that delightful piece he played the other night."

The following awards to Scholarships and Prizes were made during Midsummer Term, 1900 :—

Parepa Rosa Scholarship to Mildred Frances Jones.
Sterndale Bennett Scholarship to Henry Oscar Franklin.
Sainton Scholarship to Marjorie Olive Hayward.
Llewelyn Thomas Prize to Ethel Wood.
Evill Prize to W. R. Maxwell
Emile Sauret Prize to E. Spencer Dyke.
Charles Mortimer Prize to Margaret A. Harding.
Sterndale Bennett Prize to Marguerite Elzy.
Louisa Hopkins Memorial Prize to Marion I. H. White.
Joseph Maas Memorial Prize to Henry F. Plevy.

The Council of the Royal College of Organists has awarded the Goss Scholarship to Stanley Marchant, formerly a chorister at Christ Church, Lancaster Gate. The Scholarship is tenable for three years at the Royal Academy of Music.

The following Scholarships will be competed for during Michaelmas Term, 1900. Full particulars may be had of F. W. Renaut, Esq., at the Royal Academy of Music.

Liszt Scholarship.
Westmoreland Scholarship.
Potter Exhibition.
Anonymous Exhibition for Organ Playing.

Academy Letter.

The lamented death of our President is referred to elsewhere.

Mr. F. W. Davenport (whose election as a professor took place 20 years ago) has resigned his position as director of the elements classes. He will now devote his time at the Academy entirely to the teaching of harmony and composition.

The above classes will in future be under the conjoint direction of Dr. A. J. Greenish and Mr. J. B. McEwen.

Mr. Henry J. Wood has been elected a Fellow of the Academy.

A new comic opera entitled "The Registry Office," composed by Mr. Harry Farjeon, and written by Miss Eleanor Farjeon, was produced by the operatic class, under the direction of Mr. G. H. Betjemann, on Friday, June 29th, on which occasion Mr. Walter Monck's piece, "The Angel Boy" was repeated by the dramatic class, under Mr. Wm. Farren.

The prizes were distributed by Sir Henry Irving at Queen's Hall on Wednesday, July 25th. During the course of an amusing speech Sir Henry remarked that it was the most successful matinée he had

ever taken part in; he was also kind enough to invite any students who might like to avail themselves of the privilege to visit the Lyceum Theatre during the following four evenings.

In July last the first competitions took place for the Frederick Westlake Memorial Prize (for pianists), and the Julia Lency Prize (for harpists), the former being won by Miss Marguerite Elzy, and the latter by Miss Gwendoline Mason.

Next term the Anonymous Exhibition for organ playing and the R.A.M. Club Prize will be awarded for the first time.

W. H.

Elections since 1st October, 1899.

MEMBERS.

Mr. Arthur Barlow.	Mr. Edwin H. Lemare.
" Herbert L. Cooke.	" H. A. Maclean.
" Ernest E. Cooper.	" E. F. Maney.
" Charles Copland.	" Ernest Matthews.
" Maengwyn Davies.	" F. G. H. Moore.
" A. C. Handley-Davis.	" C. Hubert Oke.
" Stanley Davis.	" Robert Radford.
" F. G. Edwards.	" W. A. Reynolds.
" A. Hall.	" George Ryle.
" Welton Hickin.	" Henry Stanley.
" Edward Jones.	

LADY ASSOCIATES.

Mrs. H. R. Eyers.	Miss Margaret Godfrey.
" A. Gibson.	" Elsie Horne.
" H. R. Rose.	" Marion Severn.
" C. T. Speer.	" Beatrice Stuart.
Miss Kate Eadie.	" Weldon.

Notices.

1.—"The R.A.M. Club Magazine" will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—The present is a Double Number; future issues will consist of about 16 pages.

3.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

4.—New Publications by members will be chronicled but not reviewed.

By order of the Committee.

Future Fixtures.

SOCIAL MEETING and Annual General Meeting, Thursday, 25th October, 1900, at 8 p.m.

Supper, Saturday, 3rd November, 1900, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Thursday, 29th November, 1900, at 8 p.m.

Supper, Thursday 6th December, 1900, at 8 p.m.

SOCIAL MEETING, Saturday, 19th January, 1901, at 8 p.m.

Supper, Saturday, 2nd February, 1901, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Thursday, 28th February, 1901, at 8 p.m.

Supper, Saturday, 16th March, 1901, at 8 p.m.

Supper, Saturday, 11th May, 1901, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, 19th June, 1901, at 8 p.m.

ANNUAL DINNER, Wednesday, 24th July, 1901, at 7.30 p.m.

Not less than a week's notice is sent of each of the above fixtures. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day. The Annual Dinner will be held at the Monico Restaurant.

